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THE FIFTIETH ANNIVERSARY EXHIBITION

THE Fiftieth Anniversary Exhibition, for which the Museum has been making such extensive plans, is now an accomplished fact. On May 7 the members and friends of the Museum were invited to a private view of an exhibition unequalled in its quality and comprehensiveness by any assembling of the fine arts in America



FIG. 1. KING SAHURE AND A NOME-FIGURE, V DYNASTY

hitherto and including rare and beautiful loans in every department of the Museum placed side by side with its permanent possessions, these in turn enhanced by their new associations. The Museum galleries were opened once more to the public on May 8 and throughout the summer this exhibition commemorative of fifty years of growth and development will remain on view.

A special brief guide, entitled *The Fiftieth Anniversary Exhibition: Loans and Special Features*,¹ has been issued to supple-

ment the general Guide to the Collections during this period.

In the Department of Egyptian Art two special features are being offered. The first of these is a newly installed Room of Egyptian Jewelry which it proved possible to complete in time for the opening of this Anniversary Exhibition and which will afterward remain as a permanent feature among the exhibits of the department. The other contribution of the department to the exhibition consists of material recently received from Egypt, in the first shipment yet to arrive since the conclusion of the war, which represents a part of the results derived from the excavations of the Museum's Egyptian Expedition during the years 1915-19, together with objects acquired by purchase in Egypt during the same period. These have all been placed in the Third Egyptian Room for the period of the Anniversary Exhibition, after which they will be assigned to the particular rooms in the department to which they chronologically belong.

With the large and representative collection of Egyptian jewelry and articles of personal adornment now shown in the new Room of Jewelry, there is also exhibited a series of unusually beautiful necklaces and other pieces of Egyptian jewelry of various periods, lent for the Anniversary Exhibition by Mr. and Mrs. Goddard Du Bois. There is also shown as a loan for the occasion from Mrs. Joseph McKee Cook a gold pectoral, of elaborate and finely detailed design in colored inlay, dating from the Early-Ptolemaic Period.

Of the recent acquisitions mentioned above as placed on exhibition in the Third Room, the greater number of objects found in the excavations conducted by the Museum's Expedition come from its work during the season of 1915-16 in the Assasîf at Thebes, which was described in a report issued as a Supplement to the BULLETIN for May, 1917. The results of the excavations during the later years of the war have not yet reached the Museum from Egypt, but it is expected that further shipments will arrive during the coming summer.

Among the recent acquisitions also

¹ Price, 10 cents.

exhibited in the same room are a number of particularly interesting examples of sculpture, as well as representative material of other classes, secured by purchase in Egypt. The acquisition of a number of these was made possible through a fund donated for the purpose by Edward S. Harkness in 1917, while others were acquired through appropriations from the Rogers Fund. Among the former is the superb representation of King Senusert III as a sphinx, in diorite, shown in Fig. 2,¹

to be carried, and a wooden box containing model knives, axes, and adzes; a sculptor's model bearing a powerful representation of a ram's head, shown in Fig. 4; and a charming example of the so-called "Fayum" type of portrait panel, painted in encaustic and dating from the II century A.D., which is extraordinarily fresh in coloring and startlingly modern in its conception and treatment. This is shown on page 121.

Among the considerable number of objects purchased through appropriations



FIG. 2. KING SENSERT III AS A SPHINX

which ranks as an object of outstanding importance among the additions to the collection during recent years. On the breast is inscribed the Horus name of the king, whose features are closely in accord with other known portraits of this ruler, in particular the series of three statues found at Dêr el Bahri in 1905 and now in the British Museum.

Other objects acquired as the gift of Mr. Harkness are a set of painted wooden funerary models of the XII dynasty, in unusually perfect condition of preservation, comprising a shield, short-handled spears, and the case in which they were

¹ Present length, 73.5 cm.; height, 42.5 cm.

from the Rogers Fund may be mentioned, particularly, a Vth dynasty group in diorite, representing King Sahure seated and accompanied by a figure personifying one of the nomes or provinces of Egypt (that of Coptos, just north of Thebes, with the double falcon as its standard), illustrated in Fig. 1¹; a standing statuette of the XXVIth dynasty in basalt, shown in Fig. 3, of the chief priest Harbas, holding before him a figure of Osiris, which comes

¹ Height, 63.3 cm. The group was bought of a local dealer in Luxor and therefore presumably comes from the site of Coptos, only some twenty-five miles distant, which was a place of considerable importance from the earliest times.

from the great "find" of statues unearthed in 1904 in the famous *cache* near the Temple of Amon at Karnak; a large standing group, in limestone, representing the goddess Hathor and the jackal-headed god Anubis,



FIG. 3. HARBAS HOLDING A FIGURE OF OSIRIS, XXVI DYNASTY

dated to the reign of Ramses II; and the head of a statue of Hathor, in diorite, representing the goddess as cow-headed and crowned with the sun's disk, which exhibits some of the most pleasing characteristics to be found in sculpture of its

kind during the XVIIIth dynasty, to which it can be assigned.

Since there are few important examples of classical art in the private collections of New York, the Classical Department is showing only six loans—a marble head of a girl, lent by Henry Goldman, an Italic bronze cista with engraved designs, two silver cups of Hellenistic date, a bronze statue of Eros, a Roman glazed cup, lent by Michael Dreicer, and a glass vase lent by Miss Miles Carpenter. They will be discussed in an article in a later number of the BULLETIN. Together with these loans are exhibited, as "special features," a number of recent purchases, acquired mostly in Europe during the war and now exhibited for the first time. They have been distributed in the different galleries of the Classical Wing, each in its period room. They were briefly described in the May number of the BULLETIN.

In the picture galleries are hung seventy-three paintings borrowed from twenty-seven collections and ranging in time from the thirteenth to the twentieth century. Ten of these are placed in the Marquand Gallery and the others are to be found among the paintings of the schools to which they belong.

The comprehensive exhibition of drawings in Gallery 25 includes about fifty loans besides a selection from the drawings belonging to the Museum. Italian, Flemish, German, Dutch, French, and English masters are represented.

The fiftieth anniversary loans to the armor department may be grouped as follows: i. e. (1) armor, (2) firearms and crossbows, and (3) swords, daggers, and miscellaneous arms. The objects of European workmanship, exhibited in their chronological series in the galleries, consist of four complete suits of armor, crossbows, a series of enriched firearms, including a Scottish pistol dated 1649, a pair of pistols which belonged to George Washington, and a fowling piece, dated 1801, said to have been given by Napoleon to Marshal Ney; among the borrowed swords is shown a splendid broadsword which appears to have belonged to Oliver Cromwell. We also exhibit in the Japanese gallery an important

group of sword guards, and in the newly arranged room of arms of the Near East a series of Caucasian swords, with Persian blades, a chiseled breastplate, and an extraordinary collection of Malayan krisses.

In the Department of Decorative Arts the loans number 478 objects. French tapestries, sculpture, furniture, metalwork, and ceramics of the eighteenth century are exhibited in the Gallery of Special Exhibitions. The Gothic and Renaissance loans, mainly sculpture and tapestries, and a few pieces of seventeenth-century furniture and sculpture are shown in the adjacent galleries, J 11-13. In the galleries on the second floor of Wing H the loans comprise Renaissance and seventeenth-century tapestries, European silver, and laces and tassels of the sixteenth to the nineteenth century. The bronze Angel from the Château du Lude stands in the Main Hall of the Pierpont Morgan Wing; in the side galleries, F 2-3, are three important examples of mediaeval enamel; and on the second floor of this wing, in Galleries F 24-25, are exhibited a few loans of American furniture, a collection of Wistarburg glass, Chinese-Lowestoft pieces decorated with the American arms, the insignia of the order of Cincinnati, etc., and the Washington teaboard. A group of American silver by Peter and Richard Van Dyke, arranged for this exhibition, is shown in Gallery A22, overlooking the Hall of Casts, together with the Paul Revere punch bowl. In the Gallery of Musical

Instruments, A 26, are loans of musical manuscripts, scores, and early printed books.

The Print Galleries have been filled with relief prints, etchings, engravings, and illustrated books, which have been selected to serve as a short anthology of the history of the graphic arts. Because of space limitations the selection has had to be drastic, and as one consequence but very few prints which are "reproductive" as distinguished from "original" have been shown. There are one hundred and thirty-nine relief prints, many of small size, one hundred and twenty-six etchings, eighty-six engravings, and eighty-four books, among which are many of great interest for many reasons other than that for which they were specifically selected.

The Department of Far Eastern Art has concentrated its chief efforts on the Chinese ceramics and has added to its collection through loans in such a way that it is, as it stands now, very complete and representative. In it the growth of Chinese porcelain and pottery can be followed from the earliest known specimens to modern times. Practically all the different varieties are not only represented but shown in particularly beautiful and remarkable examples, forming a collection which for richness and completeness is hard to rival. The collection of Chinese paintings shown in E 9 and E 11 is small but of very good quality, and the Chinese bronzes, also in E 9 and E 11, have been greatly augmented with very remarkable loans.



FIG. 4. SCULPTOR'S MODEL OF A RAM
PTOLEMAIC PERIOD